

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

MAY, 1898.

No. 5.

ENGLISH THATCHED COTTAGES.

“ **A**LFIERI thought Italy and England the only countries worth living in,” says Emerson; “the former because there nature vindicates her rights and triumphs over the evils inflicted by governments; the latter because art conquers nature and transforms a rude, uncongenial land into a paradise of comfort and plenty. England is a garden.”

To an American, moreover, England seems a garden of which, in some dim pre-existence, he has held the key. To him, even at first sight, there is nothing alien in her aspect as there is in the aspect of Italy, or of Japan, or even of more familiar France. In England he is at home in a foreign land; and to him she is, in truth, as Hawthorne has called her, an “old home.” Whether this subtile effect is due, as Mr. Henry James suggests (we shall presently quote the passage), to the community of language, or whether, as we are readier to believe, it rises from a common Anglo-Saxon genius, so that the American finds in England, fulfilled by the beneficence of time, the results he is impelled by a native bent to aim at here, is doubtful; but whatever the cause, the result is that he feels in kempt and gardened England a familiar and endearing charm which is lacking in stranger and more imposing lands.

“ The latent preparedness of the American mind for even the most delectable features of English life,”

writes Mr. James, “ is a fact which I have never fairly probed to the depths. The roots of it are so deeply buried in the virgin soil of our primary culture, that, without some great upheaval of experience, it would be hard to say exactly when and where and how it begins. It makes an American’s enjoyment of England an emotion more fatal and sacred than his enjoyment, say, of Italy or Spain. I had seen the coffee-room of the Red Lion years ago at home,—at Saragossa, Illinois,—in books, in visions, in dreams, in Dickens, in Smollett and Boswell. Just now the scene around me was the England of my visions. It was in this dark, composite light that I had read all English prose; it was this mild, moist air that had blown from the verses of English poets; beneath these broad acres of rain-deepened greenness a thousand honored dead lay buried. The noble friendliness of the scenery, its subtile old-friendliness, the magical familiarity of multitudinous details, appealed to us at every step and at every glance. Deep in our souls a natural affection answered. The whole land, in the full, warm rains of the last of April, had burst into sudden perfect spring. The dark walls of the hedge-rows had turned into blooming screens; the sodden verdure of lawn and meadow was streaked with a ranker freshness—and the light, the ineffable English light! ‘Out of England,’ cried Searle, ‘it’s but a garish world!’ ”

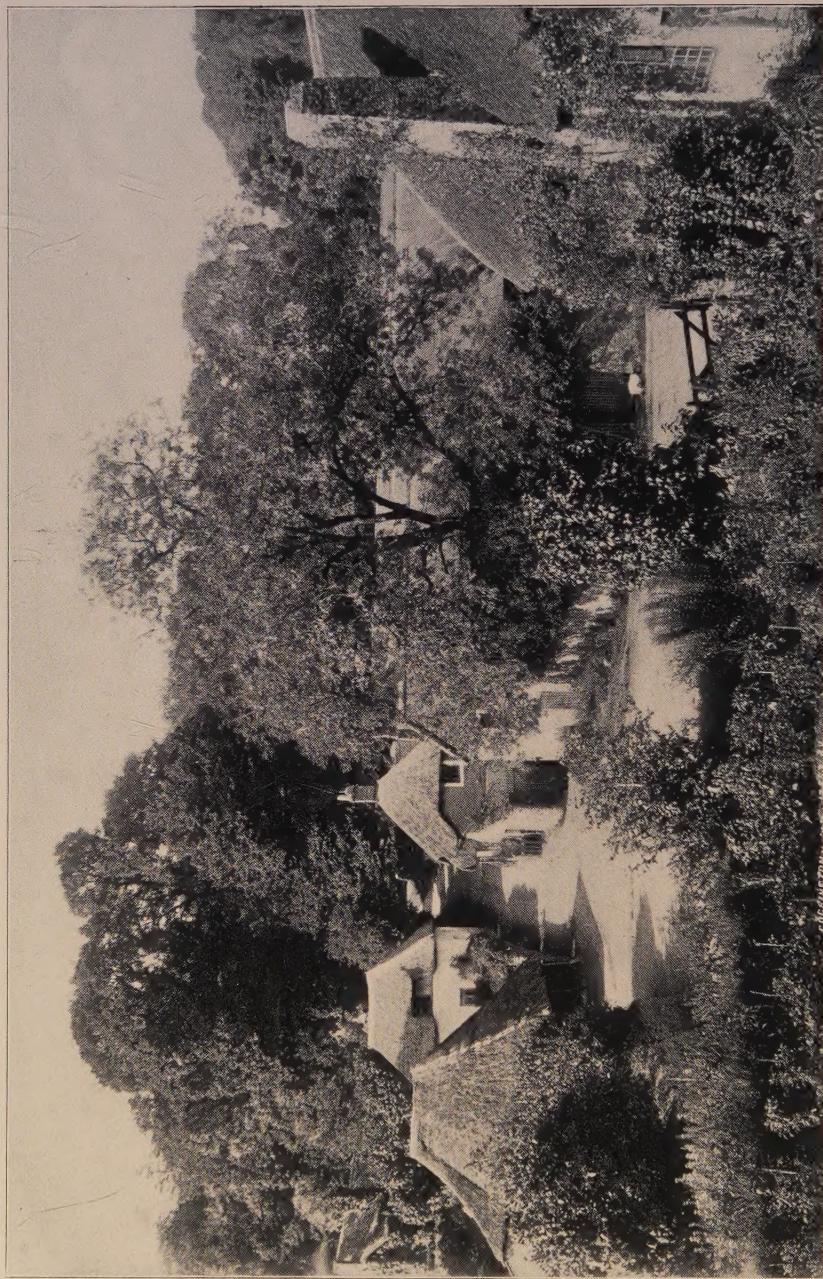


PLATE XXXIV

COCKINGTON VILLAGE, DEVONSHIRE

"We made our way along the rounded summits of those well-grazed heights,—mild, breezy, inland downs,—and descended through long-drawn slopes of fields, green to cottage doors, to where a rural village beckoned us from its seat among the meadows. We struck through a narrow lane, a green lane, dim with its height of hedges; it led us to a superb old farm-house, now jostled by the multiplied lanes and roads which have curtailed its ancient appendage. Such an old house fills an American with an indefinable feeling of respect. So propped and patched and tinkered with clumsy tenderness, so clustered about its central English sturdiness, its oaken vertebrations, so humanized with ages of use and touches of beneficent affection, it seemed to offer to our grateful eyes a small, rude synthesis of the great English social order. Passing out upon the highroad, we came to the common browsing-patch, the 'village green' of the tales of our youth. Nothing was wanting; the shaggy, mouse-colored donkey, nosing the turf with his mild and huge proboscis, the geese, the old woman,—the old woman, in person, with her red cloak and her black bonnet, frilled about the face and double frilled beside her decent, placid cheeks,—the towering plowman with his white smock-frock, puckered on the chest and back, his short corduroys, his mighty calves, his big, red, rural face. We greeted these things as children greet the loved pictures in a story-book,—lost and mourned and found again. It was marvellous how well we knew them."

Our illustrations in this issue are concerned, however, not with English scenery as a whole, but with a single and typical feature of English scenery,—the thatched cottage. Of the architecture of these cottages there is manifestly little to be said.

They were originally constructed of clay, turf and other similar materials, supported and strengthened by posts and wooden braces, with a roof of very steep pitch, in order to lessen its pressure upon the walls and to discharge the rain. The eaves of the roof were continued downward, so that the projection might throw the water from

the surface of the walls, and by this means not only prevent the waste of materials, but the dampness to which the interior would otherwise be liable, and to keep off the rain-water from the windows and door. The chimneys were generally carried up singly, in one or both ends of the building, most commonly on the outside of the wall. The covering of the roof consisted principally of straw reeds on slate stone. Garrets were sometimes formed in the roof, with a window, either in the sloping sides or in one of the gables. In consequence of the lowness of the side wall, and to give sufficient light, the horizontal dimension of the window was much greater than the height. The long bearing of the lintel, or head of the window, was supported in the middle by an upright piece of timber, called a "munnion." The glass frames were made to revolve upon hinges with a vertical axis, glazed with small squares of glass inserted in the lead, and stiffened by cross-pieces of wood or iron called "saddle-bars." It is probable that cottages were at first built of a single story only; but in course of time they were constructed two stories in height, and as the lower story could not then be protected by the roof, a projection of slate-stone was introduced over the lower apertures to prevent the rain-water from falling upon the wall. To make these projections ornamental, they were formed into labels of hewn stone after the manner of those in Gothic edifices.

What is most noteworthy in the English cottage, however, is its almost invariable picturesqueness. In an essay which long ago appeared in the *Building News*, a writer described the picturesque as "anything which may be likened to a pig with one ear"; and in what picturesqueness really consists has, perhaps, never been convincingly defined, though Ruskin has essayed a definition in his lectures on "The Poetry of Architecture."

"The essence of picturesque character," he says, "is a sublimity not inherent in the nature of the thing, but caused by something external to it; as the ruggedness of a cottage roof possesses something of a mountain aspect, not belonging to the cottage as such. And

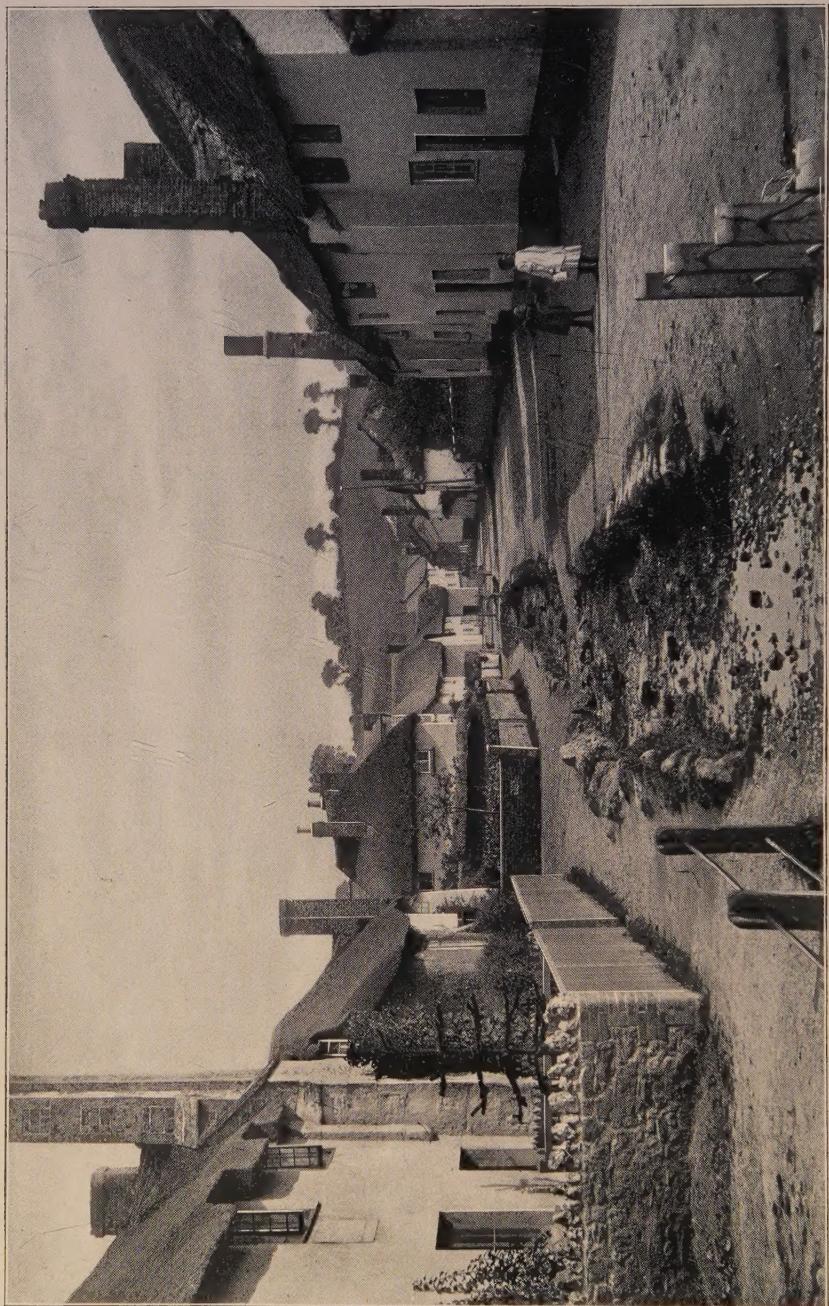


PLATE XXXV

OTTERTON VILLAGE

this sublimity may be either in the mere external ruggedness and other visible character, or it may lie deeper, in an expression of sorrow and old age, attributes which are both sublime; not a dominant expression, but one mingled with such familiar and common characters as prevent the object from becoming perfectly pathetic in its sorrow, perfectly venerable in its age.

“ Of all the embellishments by which the efforts of man can enhance the beauty of natural scenery, those are the most effective which can give animation to the scene, while the spirit which they bestow is in unison with its general character. It is generally desirable to indicate the presence of animated existence in a scene of natural beauty; but only of such existence as shall be imbued with the spirit, and shall partake of the essence of the beauty, which, without it, would be dead. If our object, therefore, is to embellish a scene, the character of which is peaceful and unpretending, we must not erect a building fit for the abode of wealth or pride; but if we erect a dwelling which may appear adapted to the wants and sufficient for the comfort, of a gentle heart and lowly mind, we have instantly attained our object; we have bestowed animation, but we have not disturbed repose.

“ It is for this reason that the cottage is one of the embellishments of natural scenery which deserve attentive consideration. It is beautiful always and everywhere; whether looking out of the woody dingle with its eye-like window, and sending up the motion of azure smoke between the silver trunks of aged trees; or grouped among the bright corn-fields of the fruitful plain; or forming gray clusters along the slope of the mountain-side, the cottage always gives the idea of a thing to be beloved—a quiet life-giving voice that is as peaceful as silence itself.”

The cottages here illustrated are merely typical and need no detailed mention, with the possible exception of that in which Anne Hathaway lived at Stratford-on-Avon, and that is chiefly celebrated as the home of Shakespeare's wife. (“ I am sure, sir,” said a worthy Stratfordian to Mr. J. W. Hales, “ we ought to be very much obliged to Mr.

Shakespeare for being born here, for I don't know what we should have done without him.”) It is substantially in the same condition as when the poet wrote the punning verses to its mistress: —

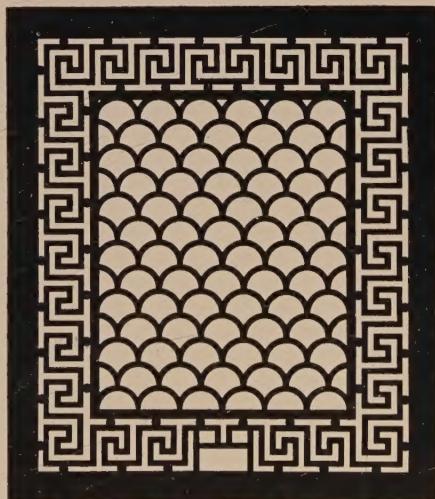
“ To melt the sad, make blithe the gay,
And nature charm, Anne hath a way,
She hath a Will,
She hath a way
To breathe delight, Anne Hathaway.”

Brochure Series Competition “D.”

ANNOUNCEMENT OF THE AWARD.

THIS Competition, in the designing of a metal register-face, brought out more than one hundred and thirty drawings.

As a whole they possessed unusual merit, and were, with very few exceptions, well composed, graceful, original and well drawn. On the other hand, the purpose for which they were to be used was not sufficiently borne in mind. A register-face is, after all, a utilitarian feature; and though the design of it may be beautiful, it should not be such as, by any unusualness, daringness or obtrusiveness, would call marked attention to itself. For this reason many of the drawings submitted—excellent as designs, admirable for stained-glass patterns, for book-cover and wall-paper motives, for typographical ornaments and for many other decorative uses,—would have been too ostent-



FIRST PRIZE DESIGN.

Mr. W. L. Cassin, Brooklyn, N.Y.

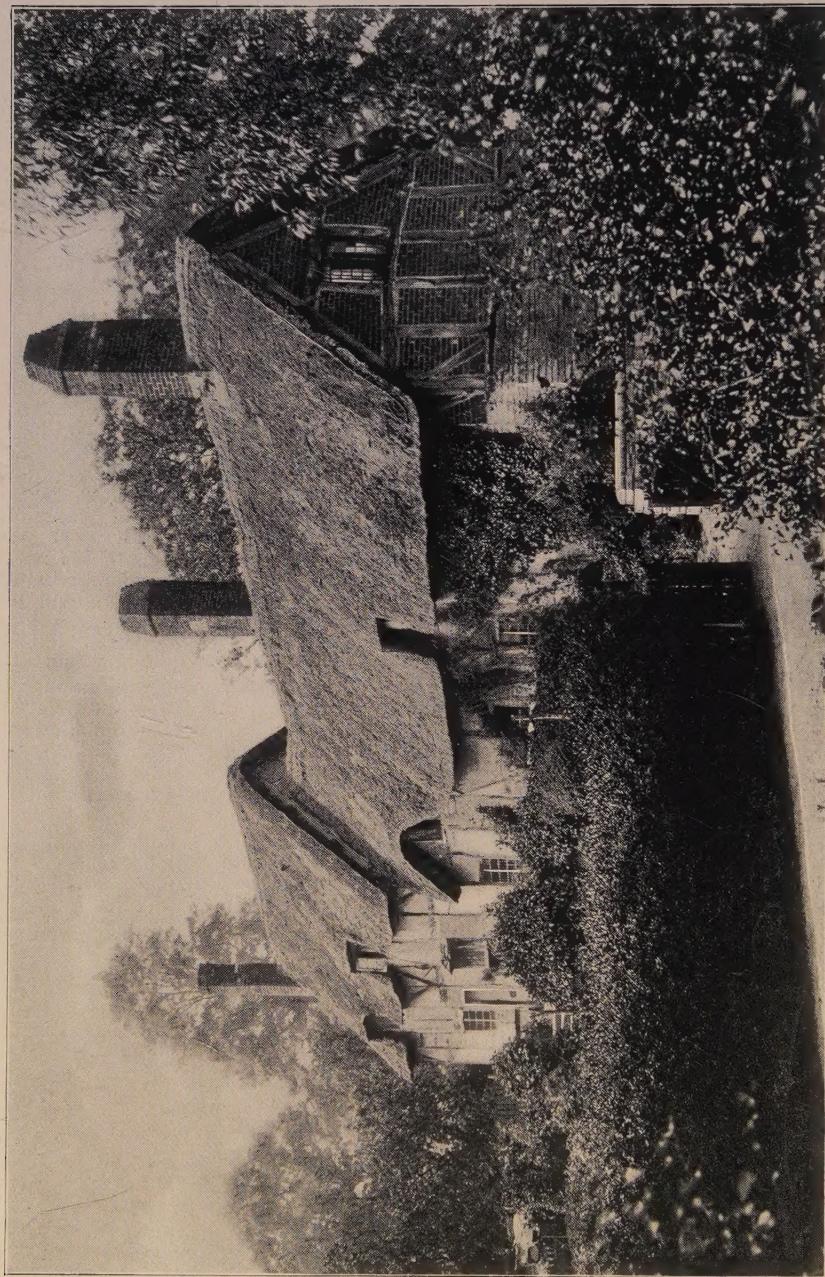
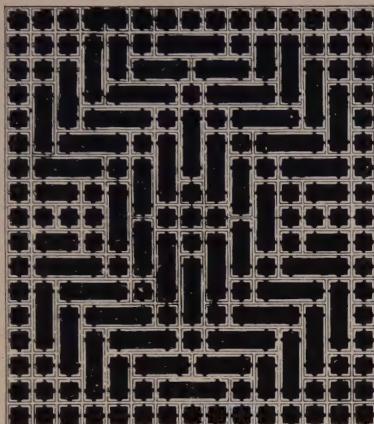


PLATE XXXVI

ANNE HATHAWAY'S COTTAGE, STRATFORD-ON-AVON, WARWICK



SECOND PRIZE DESIGN.

Mr. Arthur J. Eagleson, New York City.

tentious and striking for the intended use. In a word, the main fault of the Competition was a too great striving after a striking decorative effectiveness.

Taking this point of view, it has seemed to the judges (Mr. C. Howard Walker and Mr. C. H. Blackall) that geometrical and repeat motives were the most suitable, rather than the florated or markedly original; and it was notable that so few Greek frets, arabesques and the like were used.

With so large a number of designs, and among them so many that deserved comment, to speak of them in detail, as the judges



FIRST MENTION.

Mr. W. Adair Price, Montreal, Canada.

hoped to do, would overrun the available space. They have been obliged, therefore, to content themselves with naming those among the Competitors whose designs they considered worthy of First and Second Mentions.

They have taken the liberty of "blacking-in" some of the drawings here reproduced, that their effect at a distance might be more easily considered.

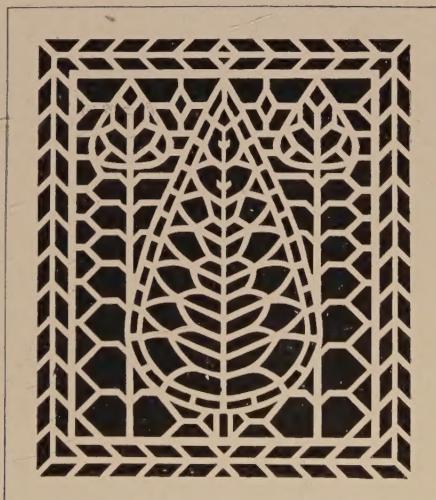
FIRST PRIZE DESIGN.

MR. W. L. CASSIN, 63 FORT GREENE PLACE, BROOKLYN, N.Y. Suited to the



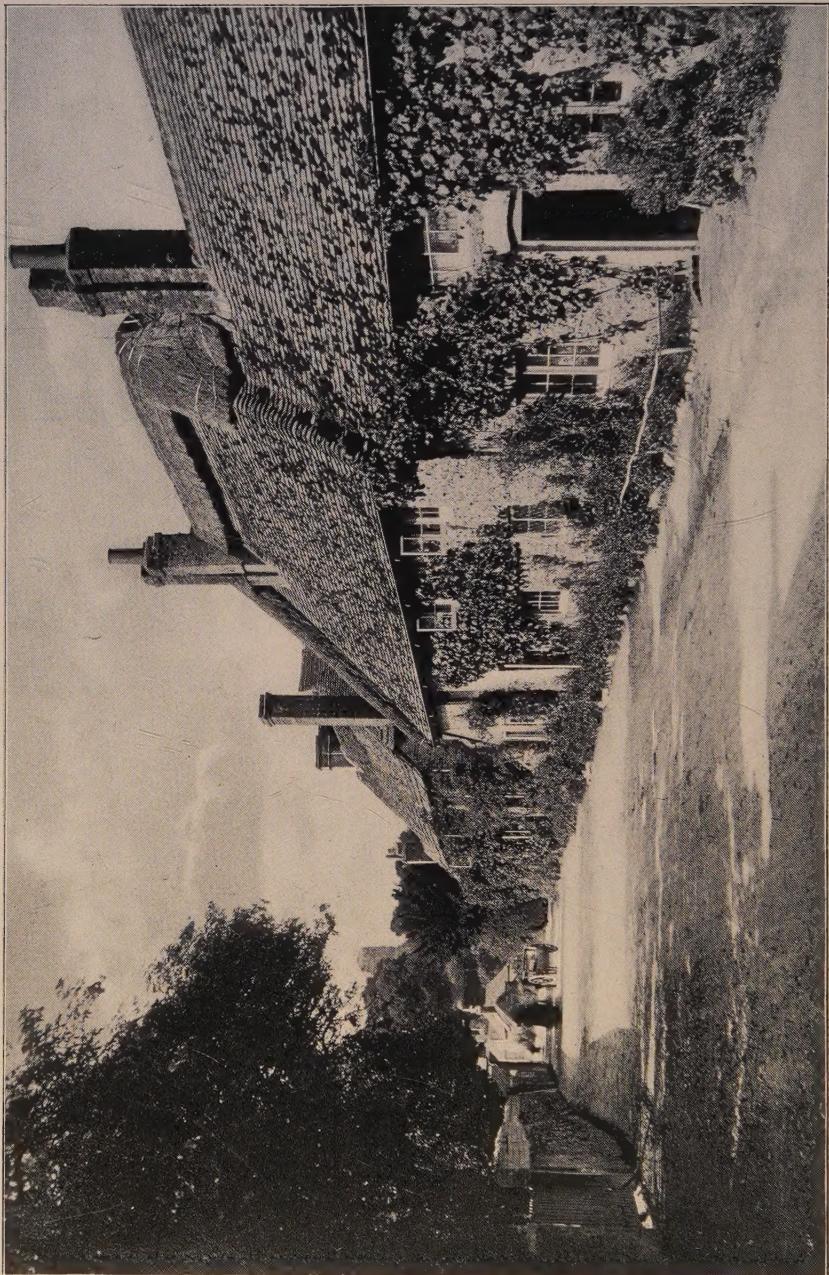
THIRD PRIZE DESIGN.

Mr. Frederick F. Sewall, Chicago, Ill.



FIRST MENTION.

Miss E. Schaefer, Philadelphia, Pa.



BRAMBER VILLAGE, SUSSEX



FIRST MENTION.

Mr. J. Harry Mann, Boston, Mass.

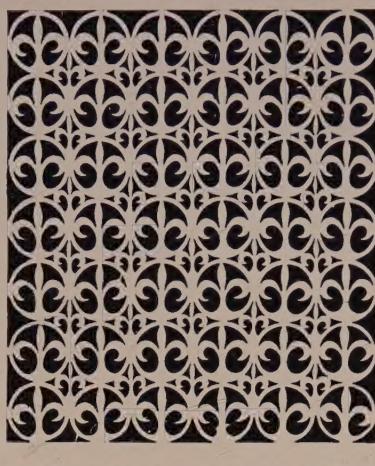
material, unobtrusive and excellent in scale. Contrast between the square forms of the border and the curves of the centre effective.

SECOND PRIZE DESIGN.

MR. ARTHUR J. EAGLESON, 109 EAST 24TH STREET, N.Y. Like the first prize design, suited to the material and unobtrusive. It is perhaps weakened by the fact that it has no marked border or centre, and the ribs are a possible objection.

THIRD PRIZE DESIGN.

MR. FREDERICK F. SEWALL, 2721 NORTH



FIRST MENTION.

Miss Hertha Peirce, Philadelphia, Pa.

WINCHESTER AVE., RAVENSWOOD, CHICAGO. Would not be so generally adaptable as the first and second prize designs.

FIRST MENTION.

Miss Florence Chaflin, Jamaica Plain, Mass.; Mr. Alfred F. Shurrocks, Providence, R.I.; Miss H. S. Patterson, Boston; Miss Elva Alexander, Philadelphia; Miss E. H. Schick, Philadelphia; Mr. Ulysses G. Orr, Buffalo, N.Y.; Mr. H. C. Waterman, Hanover, Mass.; Mr. John H. Ring, Providence, R.I.; Misses Mary and Clara Ware, Boston; Miss M. R. Ruggles, Boston; Mr.



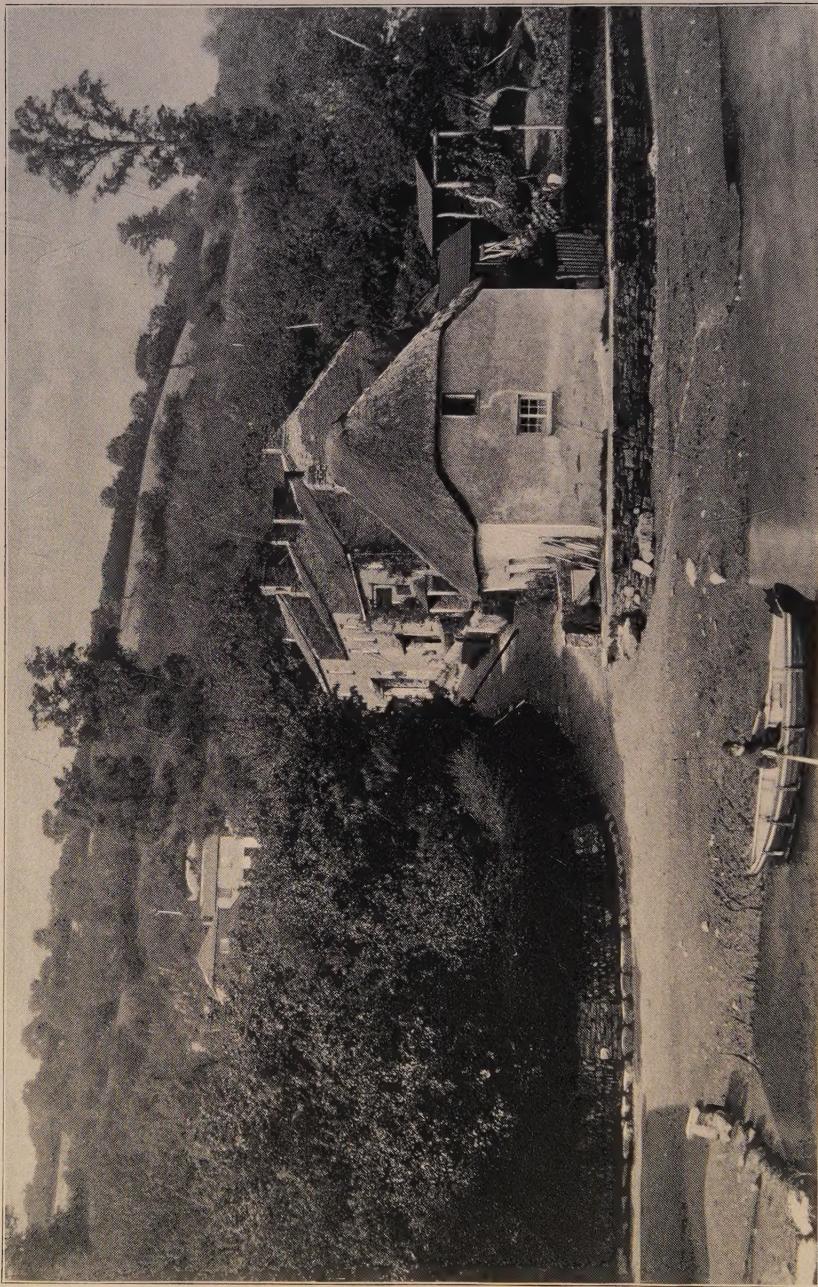
FIRST MENTION.

Mr. Addison B. LeBoutillier, Boston, Mass.



FIRST MENTION.

Mr. William Chapman, Neponset, Mass.



GOLANT, FOWEY RIVER, CORNWALL

J. Pinckney Wightman, Baltimore, Md.; Miss H. B. Bradner, Chelsea, Mass.; Mr. W. J. Freethy, Boston; Mr. C. A. Mitchell, Montreal, Canada; Mr. J. Fullmer Schott, Philadelphia; Mr. Emil Ginsburger, New York City.

SECOND MENTION.

Mr. E. J. Weber, Cincinnati, O.; Misses Mary and Clara Ware, Boston; Mr. J. Pinckney Wightman, Baltimore, Md.; Mr. Will F. Miller, Philadelphia; Mr. Alfred F. Shurrocks, Providence, R.I.; Miss Lillie W. Pope, Newton Centre, Mass.; Mr. Charles W. Valentine, Milwaukee, Wis.; Miss Elva Alexander, Philadelphia; Mr. H. B. Ames, Boston; Miss Elizabeth E. Copeland, Bedford, Mass.; Mr. B. Denver Coppage, Wilmington, Del.; Miss E. Rice, Philadelphia; Miss Elizabeth Searey, Philadelphia; Mr. W. Halstrick, Cincinnati, O.; Mr. Benj. E. Seward, Boston; Mr. Thomas L. West, Seattle, Wash.; Mr. James P. Hubbell, Rock Island, Ill.; Miss Leona A. Foster, Roxbury, Mass.

All architects and architectural draughtsmen among our readers will be interested in Competition "F," announced on page iv. of this issue, for a perspective and plan of a one-room country school-house, offered by the *New York School Journal*. There is a crying need for such inexpensive school-houses which shall evince some architectural treatment,—not to be designed, as they usually are at present, by the village carpenter.

Club Notes.

ON Saturday evening, April 2, the St. Louis Architectural Club gave a house warming in their new Club rooms. The rooms have been handsomely furnished and decorated, and the walls were hung with meritorious work of the members. Owing to the large number of visitors and the features provided for their entertainment the business meeting was short, but was made interesting by the reading of a lengthy report of the judges on the competition for an engine-house. Messrs. Ginder and Milligan were the judges and they found that much interest had been taken in the subject by those submitting the designs, and that a careful investigation of the requirements of engine houses had evidently been made. Mr. Benno Janssen was given first place, Mr. Farberger second, Mr. J. C. Stephens, third, and Mr. Emil Neimann, fourth. The lantern was used to illustrate the most prominent buildings in Europe, and, for the rest of the evening, various entertainments, music and refreshments were provided.

The series of five discourses on architectural history, given by the Detroit Architectural Sketch Club, has been a great success. The paper on Norman and Gothic work

by Mr. J. E. Scripps, and that on the Renaissance by Mr. A. Kahn of Nettleton & Kahn, completed the course. The large attendance showed the general appreciation and benefit of these papers. They will be repeated in a similar way next season. On March 28, Mr. M. B. Burrows was elected a director of the Club and Mr. J. A. Gillard was chosen Secretary to succeed Mr. Blumberg.

The April 15 programmes of the Society of Beaux-Arts Architects give the details of the requirements for four competitions in designing,—one for advanced students and three for the elementary class. The first is for a Terminal Railroad Station for a small city; the others are for the Façade of a Greek Doric Temple, a Schoolhouse, and a sketch problem for an Elevated Railroad Station. The sketch problem is due on May 10, but the drawings for the remaining competitions are not required until September 27.

Messrs. Geo. R. Dean, Louis J. Millet, Victor Traxler, G. R. Twose, John Lilleskau, Samuel Levy, C. Axel Sandblom, H. W. J. Edbrooke, Arthur Kutsche and Jay B. Beel, were the hosts of a Bohemian Night, held by the Chicago Architectural Club, held on April 11.

On Friday night and Saturday morning, April 15 and 16, 1898, the T-Square Club held its last smoker and entertainment of the season. Its principal feature was an architectural play, written for the occasion, and entitled: "De Bumps & Buonarroti." It revealed the trials and anxieties of Michael Angelo Buonarroti in partnership with Lewis G. De Bumps, a sportful modern. The fault-finding of the capricious clients and the refusal of the contractor to sign the most extraordinary terms of the agreement produced results which ranged from comedy to tragedy and back again. De Bumps, in finally shooting the contractor, is "ignited" from his club, and the footlights go down upon a tableau which shows the contractor en route to the upper ether, and De Bumps sinking to the red inferno.

The stage, ornamented by droll and fantastic motifs, not only sufficed for the play, but the other performances which the different members and guests offered afterwards to the jovial gathering. Mr. T. Guernsey Moore, assisted by Mr. C. Z. Klauder, gave an impersonation of the late Alexander Hermann. The Club's quartette gave a number of songs, the words of which were composed by one of the members. Mr. Villaret of the Philadelphia Sketch Club, gave an excellent finale to the entertainment with his stirring selections from French and Italian opera.

The very unusual programme, printed in the style of fifty years ago, was most characteristic of the rollicking spirit of the occasion.

The regular meeting was held on Wednesday evening, April 20. After transacting the regular Club business, the criticism and award of mentions on the drawings submitted



LEE, NEAR ILFRACOMBE, DEVONSHIRE

in competition for the cover for the Club Syllabus for the coming season of 1898-99 was taken up. First Mention was awarded to Mr. Nicola D'Ascenzo; Second and Third Mentions to Mr. Horace H. Burrell.

Through some subtle telepathic, or other occult influence, the same form of entertainment was suggested to the members of the T-Square Club in Philadelphia and the Boston Architectural Club,—the former antedating the latter by only twenty-four hours. The T-Square Club gave, on Friday, April 15, an architectural farce, which is noticed above in these columns; the Boston Architectural Club, on Saturday, April 16, gave what it is now proposed to make an annual occasion,—an entertainment for the purpose of securing funds for its "vacation scholarship." The form of entertainment was almost precisely similar to that of the T-Square Club, and consisted of a pantomime entitled "The Lady Architect," preceded and followed by miscellaneous numbers, songs, humorous addresses and "variety" features. The office of the lady architect was presented with laughable effect, Mr. W. F. Lee making a bewitching character in the somewhat unusual title rôle. The draughtsmen, Messrs. E. P. Dana and E. B. Stratton, and the office boy, Mr. A. C. Fernald, with diabolic ingenuity, repeated the familiar pranks and added many new ones; and the wicked contractor, Mr. E. H. Hoyt, succeeded in complicating the plot, as might be expected, and in the end made all hearts happy by tearing up the "contract" and catching the fainting architect in his arms. Mr. Hugh Cairns made one of the telling hits of the evening by modelling in clay, before the audience, humorous caricatures of the architect, the office boy, the contractor and the lady type-writer.

Mr. E. F. Maher satirized the architectural lecturer and the architectural magazines and interspersed his remarks with local and personal references.

At the close of the pantomime the lady architect, with her office force, united in singing "Stoffa di Italiano," written by Mr. Oscar Enders of St. Louis and sung to the tune of "Christopho Columbo."

We'll sing to you about the men
Whose names you'll find in history;
Their works are copied right and left
By men of great sophistry.
Architects, both young and old,
Gave way to them quite fitly;
Their names we know end with an "O,"
They lived in sunny It'y.

CHORUS.

Mike Angelo, Palladio, Vignola, and San Gallo,—
They wouldn't do a thing
If they heard us sing,
"Stoffa di Italiano."

Among this clan there was a man
Who built the great St. Peter;
And they do tell he did it well
And never tried hard either.
Mike, you know you were not slow
To adopt Bramanti's plan;
With your glorious dome you paralyzed Rome
And became a famous man.

Palladio, you all must know,
Gave these men a great surprise;
When on Della Salute he designed a volute
Of most gigantic size.
These great and worthy architects
Then made this declaration:
"If you cannot design in the classic line,
Go change your occupation."

Among these high and mighty men
Was one surnamed Vignola;
He could draw the orders upside down
While rowing his gondola.
San Gallo, too, could do this trick,
As also the Lombardo;
It gave him the gout when he found out
He was not the only Dago.

The Florentines, you will agree,
Were surely most artistic;
An expression of great massiveness
Was their main characteristic.
Brunelleschi's name shone out in fame,
When he drew the Pallazzo Pitti;
But, alas and alack! should he come back,
He'd find one in every city.

Now, if you want to shine in this Dago line,
And draw your stuff right smart,
Lay in a stock of balusters,
Festoons and eggs and dart;
Swipe all you can from "Le Troolay,"
"Buhmann" and "Raguenasy";
Then a song and dance in the Renaissance,
Will come to you quite easy.

The vacation scholarship was begun last year, and its object is to give an opportunity to travel and study abroad to those who could afford neither the time nor the money for a long trip, and who might be prevented from various causes from competing for the Rotch Scholarship.

The Club proposes to present \$200 each year to one of its members, who is to go abroad, for at least six weeks, to some definite locality, with some definite object in view. The scholar is chosen by ballot, without examination or competition. It is thought that the limit of time on the trip will enable any draughtsman to obtain leave of absence without forfeiting his position, and that the \$200, with his vacation money, will cover all his expenses.

Books.

HOUSE DRAINAGE AND SANITARY PLUMBING. By Wm. Paul Gerhard, Seventh Edition "Science Series." D. Van Nostrand Co., New York, 1898. \$0.50.

SANITARY ENGINEERING. By Wm. Paul Gerhard. Published by the author. New York, 1898.

The first of these two books is already familiar to most architects and architectural students. It is an excellent pocket text-book of house sanitation and well deserves its long continued popularity.

The second book is rather a tract than a scientific text-book, as its title might lead the reader to suppose. It is an explanation of the limits of the comparatively new profession of sanitary engineering and the qualification required of the practitioner. Mr. Gerhard's long practical experience and familiarity with the work of others fits him to speak authoritatively upon this important subject.

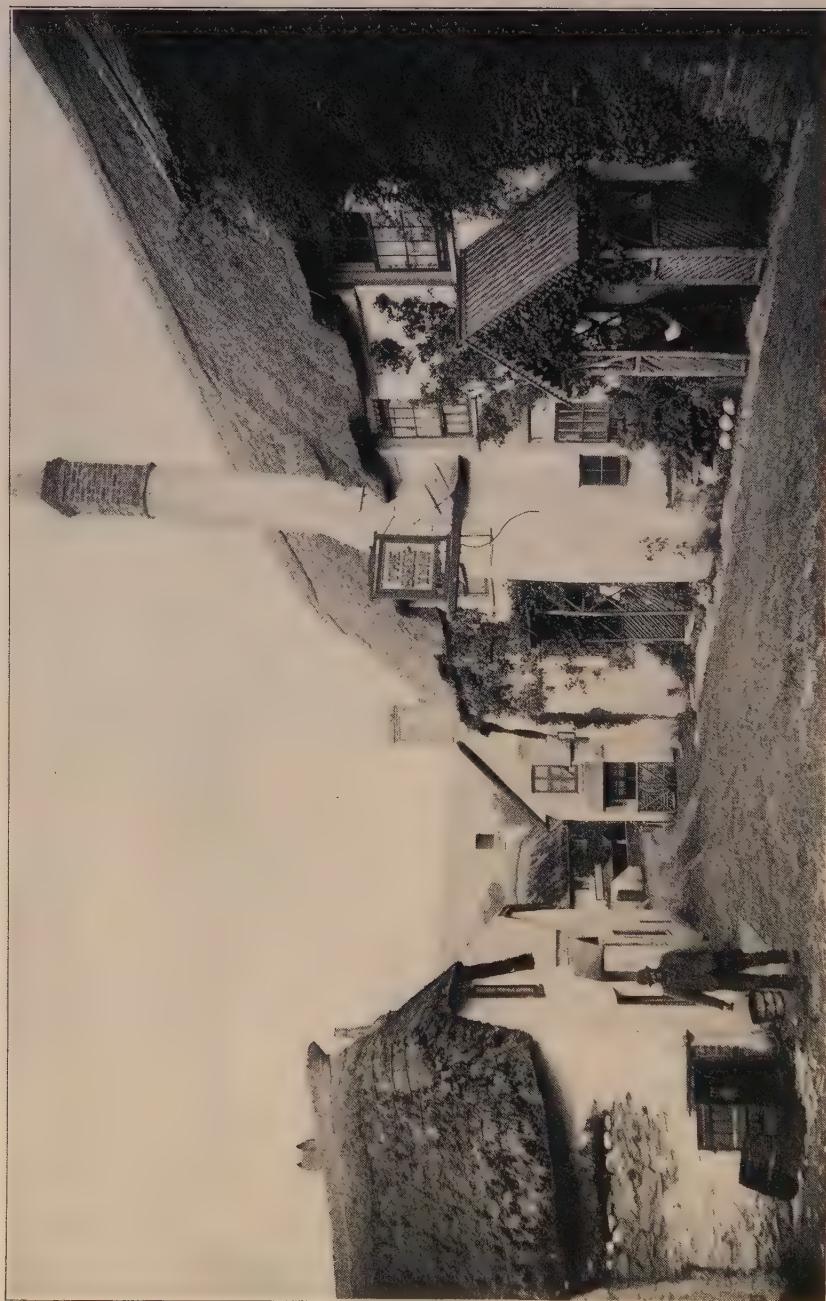


PLATE XL

"THE SHIP INN," PORLOCK, SOMERSET

The Brochure Series

of Architectural Illustration.

PUBLISHED MONTHLY BY
BATES & GUILD COMPANY,
 13 EXCHANGE ST., BOSTON, MASS.

Subscription Rate per year 50 cents, in advance
 Special Club Rates for five subscriptions \$2.00

BACK NUMBERS of Volumes II. and III. at 5 cents each;
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Advertising Forms close on the 30th of the month preceding issue.

While the Editor of THE BROCHURE SERIES cannot hold himself responsible for the care of unsolicited photographs, drawings or manuscripts which may be submitted to him, he will always be glad to consider them; and will return those that he cannot use when postage is provided.

Entered at the Boston Post Office as Second-class Matter.

Brochure Series Extra Competition I.

ANNOUNCEMENT OF THE AWARD.

AS was anticipated a large number of lists was submitted in this Competition for the best set of twelve subjects for twelve future numbers of THE BROCHURE SERIES.

To judge these lists justly has proved a task of no small difficulty. Novel ideas were suggested which required consideration from many points of view before their probable value could be determined; lists, strong in other respects, were weakened by the presence of valueless subjects; weak lists sometimes included subjects of unusual value; and lists were submitted which would have necessitated a radical change in the character of the magazine. In many cases, too, it was difficult to determine the exact scope and intention of the suggestions. The mode of procedure finally determined upon was to assign to each subject in the list a numerical rating, and the status of the list as a whole was determined by the sum of these ratings. When the subjects were arranged in a systematic form, additional values were accorded for the worth of that system.

A complete general classification was also made, and this summary showed the following preferences: The style most named was that of the Renaissance, with the Gothic second, the Classic third, the Oriental style (Moorish, Byzantine, Indian, Japanese, etc.), fourth, and the so-called "Colonial" fifth. In respect to countries, France and Italy led, with the others in this sequence: England, Ancient Greece and Rome, Spain, Germany, America, Holland, Switzerland, Japan, India, Russia, Egypt, Ireland, China, Turkey, Scot-

land and Scandinavia. Exterior views were, on the whole, preferred to interiors; details were frequently demanded; gardens, furniture, and details of interior decoration were popular; and subjects, which possessed both architectural and a wider interest as well were predominant over those which would appeal to the student of architecture alone. A salient feature of the Competition was the frequent demand for what may, for want of a better general term, be called "Arts and Crafts" subjects.

In awarding the prizes the judges have found it somewhat embarrassing to make a definite choice between the best half dozen lists. In doing so, however, they have been guided partly by the consensus of opinion and partly by their own judgment. It is, of course, not to be expected that either of the premiated lists printed below will be used as it stands. The preferences of any one competitor would be too limited in scope. Neither list contains many of the subjects most generally desired, and from the many suggestions received it will be possible to make a selection "for twelve future numbers of THE BROCHURE SERIES," which will far surpass either of them in interest and value.

FIRST PRIZE LIST.

Submitted by Mr. Chas. H. Alden, Jr.,
 Boston.

1. POMPEIAN BRONZES. (Candelabra from Museum of Naples, etc.)
2. FRENCH WROUGHT IRON. (Grilles St. Ouen. Entrance gates, Paris, etc.)
3. ROMAN DETAIL. (Cornices. Detail from Museum of St. John Lateran, etc.)
4. SPANISH DETAIL. (Seville, Cordova and Toledo, etc.)
5. CARVED WOOD FROM PALAZZO COMMUNE, PISTOJA.
6. BARGELLO, FLORENCE. (Court, Doorways, Furniture in Museum.)
7. ITALIAN FOUNTAINS. (Giardino Giusti, Verona. Perugia, etc.)
8. ITALIAN TOWERS AND CAMPANILI.
9. VILLA LANTE. Bagnaia.
10. OLD HOUSES. (Brunswick, Nuremberg, etc.)
11. HADDON HALL.
12. OXFORD. (Late Gothic in University Buildings.)

SECOND PRIZE LIST.

Submitted by Mr. F. H. Hinckley,
 Williamsport, Pa.

1. ELIZABETHAN MANSIONS OF ENGLAND.
2. ELIZABETHAN DETAILS. (Taken from one or two of the best examples of Elizabethan houses.)
3. TAORMINA AND GIRGENTI.
4. THE CATHEDRAL OF AMIENS.
5. ITALIAN GARDENS. (Showing Balustrades, Seats, Fountains, Pedestals, Vases, etc.)
6. SIENA CATHEDRAL.
7. EXAMPLES OF PERPENDICULAR GOTHIC IN ENGLISH CHURCHES.
8. FRENCH RENAISSANCE WALL DECORATION. (Panels, Carving, Mouldings from Fontainebleau.)
9. THE LODGE OF FRANCIS I.
10. THE CHATEAU OF CHAMBORD. (Exterior details principally.)
11. THE CHATEAU OF BLOIS. (Exterior details.)
12. EXAMPLES OF JACOBEAN WORK IN ENGLAND.

Special mention should be made of an extremely valuable and suggestive list submitted by Mr. Alfred C. Cass, Philadelphia, which was long considered for a prize.

Excellent lists were also received from Mr. J. Kenneth White, Washington, D.C.; Mr. William M. Clarke, Grand Rapids, Mich.;

Mr. Emil Ginsburger, New York City ("Ad Rem"); Miss Leona Adelaide Foster, Roxbury, Mass.; Mr. W. Gedney Beatty, New York City; Mr. I. T. Frary, Cleveland, O.; Mr. Samuel F. Rosenheim, St. Louis, Mo.; Mr. A. G. Smith, Brooklyn, N.Y.; Mr. Henry M. Seaver, West Roxbury, Mass.; Mr. H. Pinkham Merrick, Brooklyn, N.Y.; Mr. P. G. Gulbranson, Boston; Mr. Henry Forbes Bigelow, Boston; Mr. J. D. Fromm, Philadelphia; Mr. W. W. Kent, New York City; Mr. W. Woodburn Potter, Philadelphia; Mr. Wilfred W. Beach, Rock Island, Ill.; Mr. J. L. D. Lafremière, Montreal; Mr. William P. Bausmith, Cincinnati; Miss Harriet B. Bradner, Chelsea, Mass.; Mr. George Gilbert Entz, New York City; Mr. O. M. Hokanson, Philadelphia; Mr. James C. Green, Brooklyn, N.Y.; and from many others of whom want of space precludes the mention.

To the editor this Competition has proved of greatest benefit. Scarcely a list was received which did not contain some valuable suggestion; and he takes this opportunity to thank every Competitor. If the consensus may be said to fairly represent the wishes of the BROCHURE readers as a whole,—and it is probable that it approximately does so,—it is gratifying to find that the magazine has been heretofore conducted so nearly on the proper lines.

The editor wishes to take this opportunity to repeat that he will always be grateful for suggestions concerning the conduct of the BROCHURE, and can promise that any such suggestions will receive an invariably careful consideration.

Notes.

THE Massachusetts Institute of Technology (Boston) has announced its summer courses in architecture. These courses cover the same ground and are given in the same manner as those of the regular classes. They are particularly intended to fit draughtsmen and students from other colleges for admission to the third year work, and thereby give them the opportunity to complete the professional work in two years. By this arrangement much more of the instructor's assistance can be obtained than can possibly be secured by such students during the busy hours of the school year, when the regular assignments for lecture and drawing exercises of different years may involve conflicts. The courses will begin July 5, and continue eight weeks.

H. W. Gardner, S.B., Instructor in Architecture, will give instruction in the following subjects: (a) Shades and Shadows. This subject will be given by means of lectures, exercises requiring one hour preparation, and drawing-room work. The fee for this course is \$15. (b) Elementary Design. This course embraces the study of the details

and principles of design of the best examples of Greek, Roman and Renaissance architecture. It is given by means of lectures, blackboard exercises, and drawing-room work. This corresponds to the second year course in Design. Fee \$50.

The full programme of these courses may be had on application to Mr. H. W. Tyler, Secretary of the Institute.

The many sash locks now on the market do not seem to worry Hobart B. Ives & Co. They find the steady specification of the Ives lock is insured after an architect has made a few experiments in specifying locks of other patterns. He invariably comes back to the Ives, and stays. Simplicity in any mechanical device is its strongest point, and nothing could be much simpler than the Ives lock.

Architectural plates of worthy work are a part of the architect and draughtman's stock-in-trade. An exceptional opportunity to secure such plates cheaply is set forth by the publishers on an advertising page of this issue. As the sets differ, so that it has been impossible to announce specific lists of contents, a merely nominal price has been set; but to those who are desirous of forming a general collection, and are not in search of any one particular subject, this will prove no objection.

The articles upon Garden Design which are appearing in *The Architectural Review*, are published in view of the increased interest leading architects everywhere in America are taking in the proper setting for their country and suburban residence work. On many of the larger estates horticultural buildings are necessary, and in this connection we wish to call attention to the satisfactory work Hitchings & Co. of New York are doing in designing and building hothouses to meet the requirements of any scheme of garden treatment that an architect adopts.

Every draughtsman who enjoys working with instruments and materials that are the best that can be produced with unlimited capital and facilities and long experience, should keep a catalogue of the Keuffel & Esser Co. at hand. He may not find it the cheapest, but he will find it the most economical to buy from, and he has the satisfaction of knowing that goods with the dragon trade-mark of this Company on them are perfect, and if by any chance a flaw is discovered, no house is more ready to replace or make good—something they are, however, seldom called upon to do.

Every amateur photographer among our readers, and there are many, will be interested in the advertisement of the Nepera Chemical Co. in this issue. Their "Velox" printing papers will save many hours of time and trouble in making prints. The Dallmeyer lenses for architectural photographing, also advertised in this issue, will interest the same class of readers.

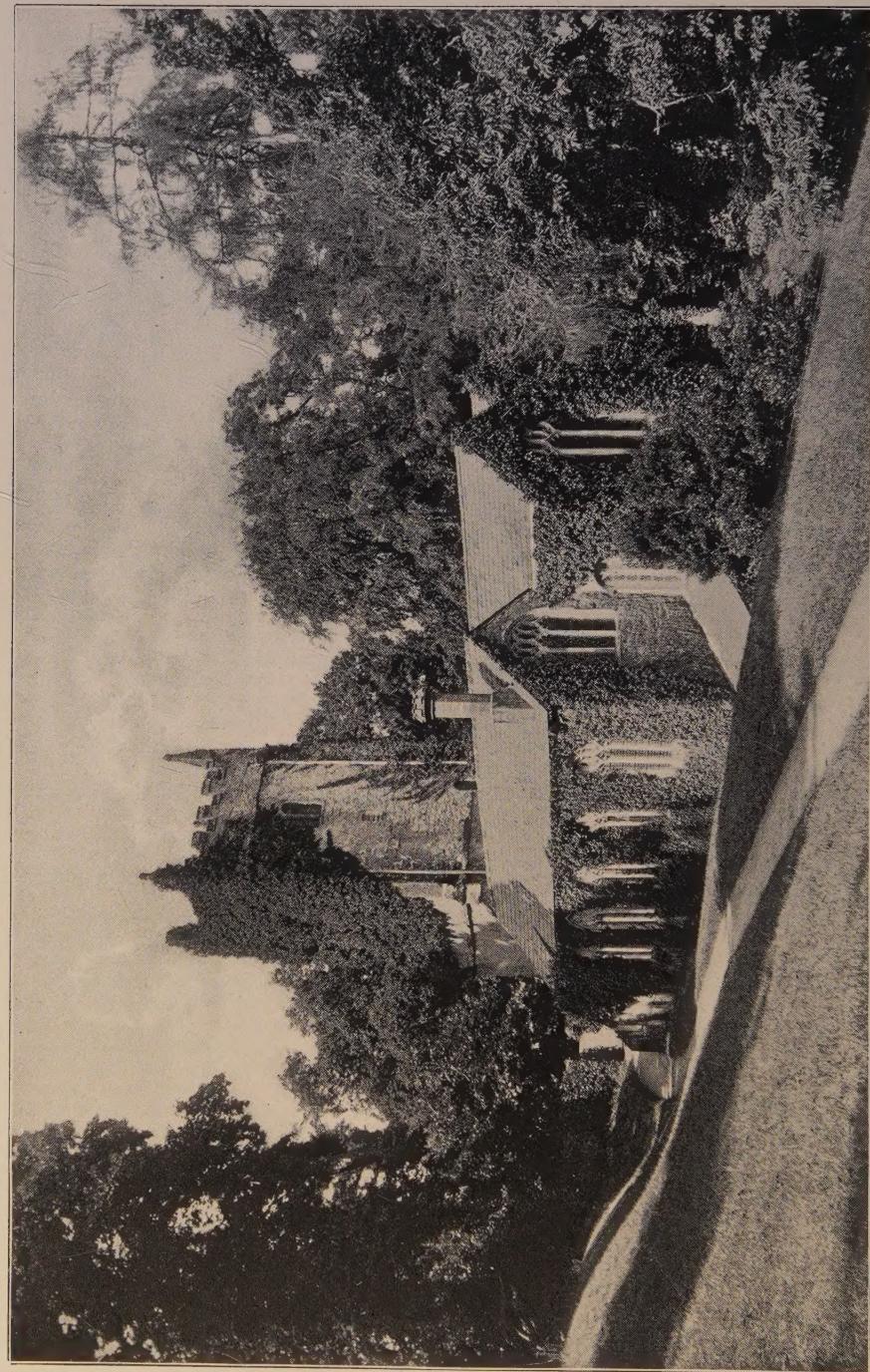


PLATE XLI

CHURCH AT COCKINGTON, ENGLAND